

"Who-is-She?" Evening Gowns

by
Lady
Duff
Gordon

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women. Lady Duff-Gordon's Paris establishment brings her into close touch with that centre of fashion. Lady Duff-Gordon's American establishments are at Nos. 37 and 39 West Fifty-seventh street, New York, and No. 1400 Lake Shore Drive, Chicago.



Front View of
the Distinctive
Gown Shown
Below



The Soft Simplicity of the Delicately
Manipulated Draperies Is the
Chief Charm of This Gown

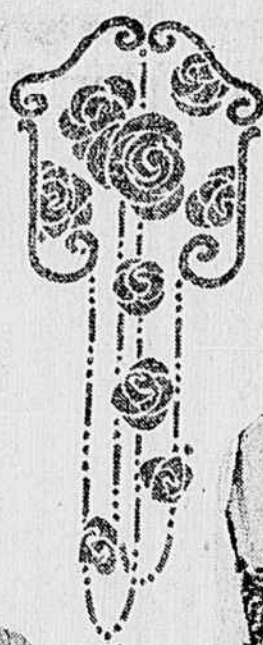
By Lady Duff-Gordon
"LUCILE"

THE subtlest flattery that can be paid a woman is an interested look followed by the query, "Who is she?" The query may be occasioned by her personal beauty or that of her gown, or both. It means that because of either or both she has distinction. She is what every woman wants to be, "different."

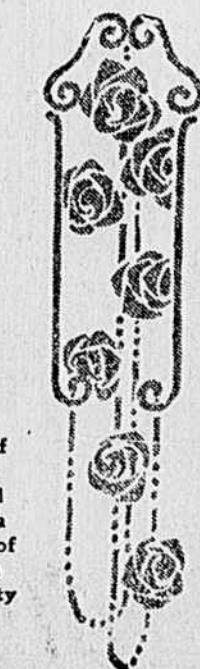
For example, study the large right-hand figure on this page. If you saw this gown in any assemblage, however large and brilliant, be it ball or opera or theatre or a banquet, you would be moved to ask, "Who is she?" It lends distinction to its wearer. It gives her the quality of being "different." This because of the arrangement of its side drapery; also the arrangement of the scant, veil-like drapery at the back. The robe is of satin brocade sufficiently heavy to be magnificent, yet pliable enough to drape handsomely and gracefully, and, so to speak, to "stay put." The long back panel, confined at the waist by a silver girdle, is of tulle. Its edges are piped with silver. The low corsage, especially low at the back, is adorned in front by an ornament of gemmed taffeta flowers. The gown is sleeveless. The headdress worn with this distinctive gown is a laurel crown of silver.

"Who is she?" would be asked about the wearer of the gown, which is pictured in front and back views on this page. The gown attains distinction not merely for its beauty, but for its arresting kind of beauty. It is composed of satin, that is veiled in net. The net is heavily sequined. The drapery is trimmed with a Greek border of silver. The shoulder clasps are of diamonds. The back view reveals a panel of the net. The panel extends from the shoulders, and combines with the girdle, also of net, in a long train-sash. The serpentine head band of brilliant adds to the "different" quality of the costume.

The fourth figure has the distinction of extreme simplicity. The soft simplicity of the delicately manipulated draperies is its supreme charm. It shows plainly a reversion to the mode of belting in the fulness of a gown so that the curves of the figure are visible. It expresses the attempted trend away from the straight line of elegance to the old ideal of the curve as the line of beauty, in dress as in objects of nature. Personally I do not hold to that theory. The undulations of the sea are not more beautiful than the erectness of the pine.



This Gown of
Satin Veiled
With Net and
Trimmed by a
Greek Border of
Silver Has an
Arresting Beauty



A Gown
That
Is "Different."
The
Arrangement
of the
Drapery
at the Side
and the
Contrast of
the
Brocade
With the
Tulle Panel
at the
Back
Are Novel